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be written; but we shall not get it until the instructors in our Romance Departments are encouraged to turn their efforts toward literature, until there is a demand for it.

To create this demand really lies with the authorities of our Colleges and Universities.

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TIRSO DE MOLINA'S *El Condenado por desconfiado*.

Among the almost countless plays produced by the Spanish dramatists of the seventeenth century, there are naturally not a few the authorship of which is doubtful. Concerning two of these—both long attributed to Tirso de Molina—the criticism of our day seems to have come to a pretty definite conclusion. These are *El Condenado por desconfiado*, one of the greatest religious dramas which Spain has produced, and *El Infanzón de Illescas*.

The most distinguished of Spanish critics—Sr. Menéndez y Pelayo—has definitely assigned the former to Tirso de Molina, while denying to him the authorship of the latter, which he attributes to Lope de Vega, and which he has included in the Spanish Academy's edition of Lope, now being edited by him.

It is only the first of these plays which interests us here, as it is the one that has been chosen by Sr. Menéndez Pidal, the foremost of the younger Spanish scholars, for his *discurso*<sup>1</sup> on the occasion of his reception into the Spanish Academy. Sr. Menéndez Pidal never once questions the authorship of this famous play, accepting for definitive the judgment of his former teacher; and this will doubtless be the judgment of posterity. But the question was not finally decided without long discussion, for the evidence was wholly internal, as to whether the conception, the style, the manner and phraseology were Tirso's, or of some other of the great dramatists of the period. And a few words concerning this discussion may not be super-

fluous. Over half a century ago, D. Augustin Duran seems to have had no doubt as to the authorship of *El Condenado*, and ascribed the play to Tirso de Molina. His admirable *examen* of the drama will be found in the Appendix to the volume of Tirso's plays which Hartzenbusch edited for the *Biblioteca de Autores Españoles* (p. 720); and as early as 1842 Hartzenbusch had also included *El Condenado* in his *Teatro escogido de Fr. Gabriel Tellez, conocido con el nombre de Maestro Tirso de Molina*, Madrid, 1839–1842; but, as if somewhat doubtful of its authenticity, only printed it as the last play in the eleventh volume of the collection, which also contains the *examen* of Duran.

In 1893, Sr. Cotarelo y Morí, in his excellent little work: *Tirso de Molina: Investigaciones bibliográficas*, resumed the discussion of the celebrated drama, characterizing it as: “*el drama más notable de toda la colección [de Tirso], y aun de los mejores del teatro español*” (p. 102). He shows that the authorship of *El Condenado* is involved in doubt from the very beginning. The play was first published at Madrid, in 1635, in the *Segunda Parte* of Tirso's *Comedias*. In the dedication of this volume Tirso says: . . . “of these twelve comedias I dedicate four, which are mine, in my name, and in that of the owners of the other eight (I do not know by what misfortune of theirs, being children of such illustrious fathers, they were cast at my door), those which remain.” Hartzenbusch had long since decided that three of the four plays of Tirso in this volume are: *Amor y Celos hacen Discretos*, *Por el Sótano y el Torno* and *Esto sí que es negociar*. The question was as to the fourth,—was it *El Condenado*? Sr. Cotarelo again calls attention to the absolute similarity of a passage in *El Condenado* (Act. II, Sc. III), and one in Lope's *El Remedio en la Desdicha*, (Act. I, Sc. IX). Here, irrespective of the printed dates of the plays,—which favor Lope—there will hardly be any doubt that the latter was not the plagiarist, for such verses were easier for Lope to compose than to copy. Sr. Cotarelo concludes his examination by saying that at least the plan and many of the scenes of *El Condenado* are by Tirso de Molina, but that in all probability the play passed through the hands of that poor scapegoat, who has had so many literary crimes laid to his door,—Andrés

<sup>1</sup> *Discursos leídos ante La Real Academia Española en la recepción pública de D. Ramón Menéndez Pidal el 19 de Octubre de 1902*. The *contestación* is by Sr. Menéndez y Pelayo.

de Claramonte,—who introduced the verses of  
Lope, etc.

Twenty years ago, in his *Calderon y su Teatro*, Madrid, 1881, Sr. Menéndez y Pelayo apparently had no doubt that *El Condenado* was the work of Tirso, although he there says (p. 37) that if Tirso was not the author and the play had to be attributed to Mira de Mescua or some other, it would suffice to place him among the foremost dramatists, etc. In his *Estudios de Crítica literaria, Segunda Serie*, Madrid, 1895, p. 131, which is a discussion of Sr. Cotarelo's book, the same critic again takes up the subject. He begins by saying that Tirso's *Segunda Parte* is *un rompecabezas bibliográfico*. Why should an author who had up to that time written more than three hundred comedias publish under the title of *Comedias de Tirso de Molina* eight plays by other authors without even mentioning their names, is a question asked in vain. The only explanation that Sr. Menéndez y Pelayo hazards is that probably the other eight plays in the volume were written by Tirso in collaboration with others. Lope did not write it, surely, he tells us, "for Lope did not know theology enough to write *El Condenado*. With Lope out of the way there was scarcely anyone left capable of writing it save Tirso."

Schack calls *El Condenado* "ein Werk dem in flammenden Zügen der abenteuerliche, uns kaum noch verständliche Geist der damaligen Religiosität aufgeprägt ist. Es führt die Gegensätze des Kleinmuths und des Glaubens vor." A brief analysis of this *portentoso drama* may not be out of place.

Paulo, a young hermit, has been living for ten years in a cave, in solitude, given up entirely to prayer. In a dream, however, he sees himself condemned to "*los reynos del espanto*," so that he begins to doubt his salvation, and he calls upon God to tell him what his end shall be:

*He de ir á vuestro cielo, ó al infierno?*

The devil now appears to him in the guise of an angel and tells him that, to relieve him of his doubt, he shall go to Naples, where in the person of a certain Enrico he may recognize his own fate, since God had decreed that their fates should be the same. Paulo hastens to Naples, hoping to find in Enrico a penitent, holy man. He finds Enrico,

however, in the most abandoned company; he is the worst criminal in Naples, who has committed the most revolting crimes, in the long catalogue of which he mentions :

*“Seis doncellas he forzado ;  
¡ Dichoso llamarme puedo,  
Pues seis he podido hallar  
En este felice tiempo.”*

As his fate is to be the same as this murderer's, he is sure of eternal damnation, and determines, in his despair, to plunge into every excess and crime. He returns to the mountains and becomes the chief of a band of robbers.

The second act reveals, in the beginning, the good side of Enrico's character, who visits his disabled old father, whom he supports

*“De lo que Celia me da  
O yo por fuerza le quito,  
Traigo lo que puedo acá  
Y su vida solicito,  
Que acabando el curso va.”*

He conceals his crimes from his father, the thought of whose white hairs, moreover, prevents him from murdering one Albano, whom he had agreed to kill for money, and whose life he spares, saying :

*"Que pensara que á mi padre  
Mataba, si te matara."*

The next moment, however, he kills Octavio, and is obliged to flee from Naples. By chance, he falls into the hands of Paulo's bandits. Paulo is still convinced that he is to share the same fate as Enrico, when a voice is heard, saying :

*“ No desconfie ninguno,  
Aunque gran pecador,  
De aquella misericordia  
De que mas se precia Dios.”*

And now a shepherd appears, weaving a garland of flowers. He is seeking *la oveja perdida*, and exhorts Paulo to repentance, citing many examples for his benefit:

*“Decid: ¿no fué pecador  
Pedro, y mereció despues  
Ser de las almas pastor ?  
• • • • •  
¿ La publica pecadora  
Palestina no llamó  
A Magdalena, y fué santa  
Por su santa conversion ?” . . .*

Again the doubt arises in Paulo's mind, "for God may even pardon Enrico," but the next moment he adds: "how can he pardon the worst criminal in all the world," and concludes:

*"Alma, ya no hay mas remedio  
Que el condenarnos á dos."*

We now find Enrico in the hands of Paulo's bandits. He is tied to a tree and is about to be killed, when Paulo appears as a hermit with a cross and a rosary and entreats Enrico to confess his sins, but the latter refuses, saying:

*"Padre, lo que nunca he hecho  
Tampoco he de hacer ahora."*

Whereupon, after other vain efforts, Paulo accepts Enrico and his friend Galvan, as members of his band. Enrico, however, desires to revisit Naples, where he is apprehended and cast into prison.

The third act opens with the scene in prison, where Enrico kills one of his keepers with his chains, and is condemned to death on the following day. The devil now appears to Enrico, and at a sign from the former a small opening appears in the wall. The devil bids him escape, but a voice is heard, saying:

*Deten el paso violento,  
Mira que te está mejor  
Que de la prision librarte  
El estar en la prision.*

Enrico refuses to escape, and the alcalde appears with the death sentence. Two Franciscan friars enter to confess the condemned culprit, but he refuses. Finally he is visited in prison by his aged father, whose tears induce him to make his confession and he calls upon God for forgiveness. Then Enrico is executed, and his soul is borne to Heaven by two angels. To Paulo the Shepherd once more appears, still seeking the lost sheep. But his efforts are vain and he plucks to pieces the garland of flowers. This scene is one of surpassing beauty:

*Pastor. ¡ Ay perdida oveja !  
¡ De qué gloria huyes,  
Y á qué mal te allegas !  
Paulo. ¿ No es esa guirnalda  
La que en las florestas  
Entonces tejías  
Con gran diligencia ?  
Pastor. Esta misma es ;*

*Mas la oveja necia  
No quiere volver  
Al bien que le espera,  
Y así la deshago.*

*Paulo. Si acaso volviera,  
Zagalejo amigo,  
¿ No la recibirías ?*

*Pastor. Enojado estoy,  
Mas la gran clemencia  
De mi mayoral  
Dice que aunque vuelvan,  
Si ántes fueron blancas,  
Al rebaño negras,  
Que las dé mis brazos,  
Y sin extrañeza  
Requiebros las diga  
Y palabras tiernas.*

Paulo hears celestial music and sees the body of Enrico borne aloft by the angels; but all the warnings of Heaven are in vain. The now hopelessly lost Paulo is pursued by peasants and killed, and in the end we see how his soul, in the midst of flames, descends into the earth.

This doctrine, strange as it must seem to the Protestant mind, is examined and justified by Duran. Of him Sr. Menéndez Pidal says:

"He, for the first time, had the serenity of judgment to examine the drama from the point of view from which it was written, and sounded all its theological depths, confining himself to the beliefs which the common people and the learned of that epoch professed and which every good Catholic still professes. To do this he analyzes the theological and moral ideas which inspired in Tirso this conception, as terrible and sublime as it is sweet and consoling; and he explains why God withdrew the *gracia eficaz* (y perdonen los teólogos á Duran este adjetivo impropio) á Paulo que de ella desconfía y que intenta arrancarle sus secretos; por esta orgullosa curiosidad el ermitaño se ve sumergido en un piélago de dudas que le hacen titubear en la fé, perder la esperanza y abominar de la caridad, mientras Enrico, símbolo de la pobreza humana, que confía en su criador y alimenta un poco de virtud sobre la que podrán caer algun día los tesoros de la gracia, logra arrepentido obtener misericordia."

Our author then gives the views expressed by George Sand upon this drama, which he says is capable of various interpretations, like Shakspeare's *Hamlet*.

"*El Condenado* no es, como alguien ha dicho, un sencillo *auto*, una parábola evangélica; mas bien

que la soñolienta canturía sagrada, nos parece oír en él la complicada armonía del órgano que eleva el alma á vagos arrobamientos. En *El Condenado* la mirada del genio se dirige sobre la religiosidad, sobre la vieja duda de la justicia divina que nubla el alma cuando más enamorada está del bien, y nos ofrece una visión profunda de la voluntad humana, encarnada en dos tipos opuestos, con toda la complejidad con que se manifiesta la vida, misterio eterno entregado por Dios á las cavilaciones de los hombres."

Sr. Menéndez Pidal says that the theological explanation given by Duran is doubtless correct, but he believes that the dogmatic aspect is not the only one from which it is to be viewed, and that the drama contains within it a general human significance, independent of Catholicism.

"Los grandes dramas no son de la exclusiva invención de sus autores, y *El Condenado* se funda en una leyenda antiquísima, nacida en Oriente, que hunde sus raíces por tierras y siglos muy apartados hasta llegar al extremo Occidente, donde brotó su mas espléndido retoño en el teatro español."

He then traces this legend from the *Māhabhārata* and the *Chukasaptati* through Arabic and Hebrew literature, to the *Vitæ Patrum* and the *Cuento de Pafnucio* (372 A. D.), a version "que nos lleva ya de lleno al drama de Tirso," . . . and finally to the well known tale in the *Conde Lucanor* (Enx. 3, ed. Knust, p. 306).

The *discurso* concludes with a *Nota Bibliográfica* in which the various sources are given. The whole is written with the minute care and scholarship which we should expect from Sr. Menéndez Pidal.

No less interesting is the *contestación* of Sr. Menéndez y Pelayo, in which is displayed the deep and varied learning for which he is so well known. In it, among other things, he reviews the many and solid contributions that have been made to the cause of Spanish letters by the distinguished new Academician, all of which shows very clearly that the Spanish Academy is rather tardy in admitting to its number one of the most thorough and conscientious scholars of which it can boast.

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## NOTES ON A PASSAGE IN GOETHE'S *Egmont*.

I beg leave to venture an explanation of a passage in Goethe's *Egmont*, which commentators seem not able to explain to their own satisfaction. I have reference to Alba's words: "So war denn diesmal wider Vermuten der Kluge klug genug, nicht klug zu sein" (*Egmont* iv, 2). Klaucke and Buchheim preserve silence on the passage. Winkler, in his edition of *Egmont*, adopts the interpretation of Frick and Gaudig, but finds the passage a strained paradox. I quote from Frick and Gaudig, *Wegweiser durch die klassischen Schuldramen* (*Aus deutschen Lesebüchern*, Bd. 5, 1) p. 318: "Das 'wider Vermuten' verbietet, diese Worte mit Düntzer, *Erläuterungen*, etc., S. 89, auf Alba selbst zu beziehen und darin die Selbstverhöhnung seiner eigenen überklugen Kurzsichtigkeit zu sehen. Somit ist Oranien gemeint; aber man erwartet eine andere Fassung, etwa: 'auch klug zu sein.' Wie die etwas dunklen Worte jetzt lauten, werden sie verständlicher durch eine Pause hinter 'klug genug,' und geben dann die Meinung des über den Schritt Oraniens mit Überlegenheit urteilenden Alba wieder, der den klugen Schritt des Fürsten gleichwohl als einen unklugen bezeichnet, weil er die offene Widersetzlichkeit Oraniens dem König gegenüber bedeute."

I should like to call attention to Egmont's characterization of himself in his conversation with Klärchen, end of Act III. "Jener Egmont (i. e. Egmont in official positions) ist ein verdriesslicher, steifer, kalter Egmont, der an sich halten, bald dieses, bald jenes Gesicht machen muss, etc." That is: politics, public life demands diplomacy. A little earlier in the same scene he says of his relation to the regent: "Ich mache ihr viel zu schaffen, weil sie hinter meinem Betragen immer Geheimnisse sucht und ich keine habe." But then of Orange: "Oranien ist doch noch eine *bessere Unterhaltung* für sie und eine immer neue Aufgabe. Er hat sich in den Kredit gesetzt, dass er immer etwas Geheimes vorhabe; und nun sieht sie immer nach seiner Stirne, was er wohl denken, auf seine Schritte, wohin er sie wohl richten möchte." In the fourth act, second scene, Silva reports to Alba on the conduct of the princes since the arrival of